



Cleveland Art



Sherman E. Lee made a good museum great and defined its character for generations

Dear Members,

One of the legendary museum directors in American history, Sherman E. Lee, died on July 9 at the age of 90. Fortunately for Cleveland, Sherman Lee made his mark right here, during a remarkable tenure as director of the Cleveland Museum of Art that began in 1958 and ended 24 years later with his retirement in 1983. The pleasure and pride that I take in leading the museum as its director today derive significantly from his many important contributions not only to the development of this institution but also to the field.

Fifty years ago, when Lee was appointed director, ours was a fine museum just about to complete its first major expansion. Soon thereafter, Leonard C. Hanna's remarkable bequest provided Cleveland with a significant acquisition fund and strengthened an endowment that would support nearly all of the operations of the museum for decades. Lee and the trustees with whom he worked in guiding the growth of this institution used these funds thoughtfully, often defying fashion to acquire works that are today widely acknowledged as masterworks—Church's *Twilight in the Wilderness* and David's *Cupid and Psyche*, as well as others whose lofty reputations have remained more stable, such as Poussin's *Holy Family on the Steps* and Caravaggio's *Crucifixion of St. Andrew*—and to sustain the museum's widely admired educational work. He is also remembered, quite rightly, as an advocate of Asian art who, over a few decades, built a collection that has few peers outside of Asia.

Sherman Lee and Peggy Kundtz at work in the Asian storage area, 1960s.



What's Happening

● Members Annual Meeting, Sunday, September 28

Come to the museum on Sunday afternoon, September 28 at 2:00. An invitation will be mailed.

● Chalk Festival

The 19th annual Chalk Festival is Saturday, September 20, 11:00–5:00, and Sunday, September 21, 12:00–5:00. Chalk your own square for a modest fee.

● Fine Print Fair

The 24th annual Fine Print Fair is held the weekend of September 26–28 at Corporate College, 4400 Richmond Road at I-271, Warrensville Heights (details p. 17).

● Print Tickets at Home!

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● Calling All E-mails!

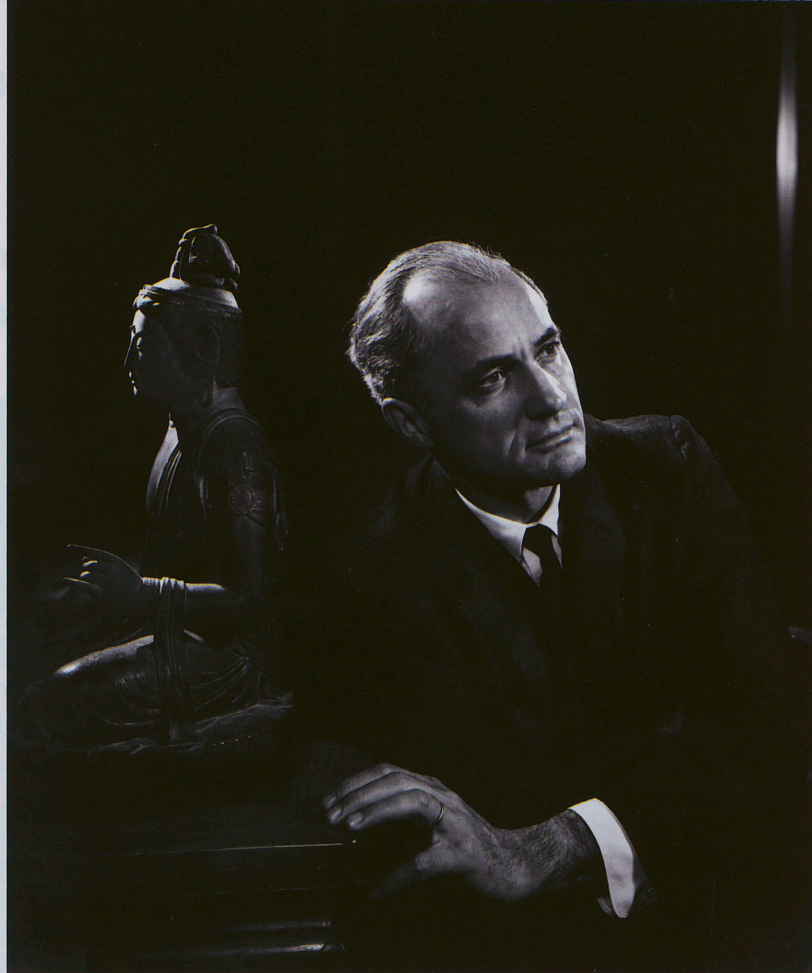
Did you receive an e-mail from the Membership Department during the summer? If not, then we do not have your e-mail address on file. Many times opportunities arise for member events/travel/promotions that because of magazine deadlines can only be communicated by e-mail. Please e-mail membership@clevelandart.org and we'll put you on our list! CMA will not sell or trade your e-mail address with other organizations.

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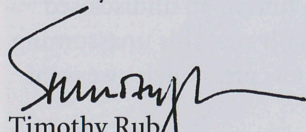
Sherman E. Lee, 1965.
Photograph by Yousuf Karsh/
Camera Press © Karsh, Ottawa



Some may look back on those years as a time when the tone of the museum seemed aloof. Yet if we look at photographs from that era we see galleries full of students and families; and if we speak to those who lived in Cleveland at that time, we hear stories about Saturday-morning art classes and the museum being a welcoming place for the young. Today, many of those who first experienced the Cleveland Museum of Art during Lee's tenure are its most steadfast supporters.

The development of all great institutions represents the work of generations—in our case, of directors, staff, and trustees who established and then built upon a strong foundation of connoisseurship, education, and scholarship that today defines the Cleveland Museum of Art. It is, and always has been, a collective enterprise. Nevertheless, there are always those who, by virtue of talent, vision, and circumstance, stand apart from the others. Sherman Lee was just such a director. Much as his contemporary George Szell came to symbolize the unwavering commitment to excellence that still distinguishes the Cleveland Orchestra, Lee understood what the Cleveland Museum of Art could do, and do best. What's more, he demonstrated an unflagging allegiance to that vision throughout his career, and we are the better for it.

Sincerely,


Timothy Rub
Director

The Case of the Fabergé Tiara

To bring a jeweled treasure to the museum, our intrepid curator steps boldly into the world of foreign intrigue



Developing an exhibition of the cosmopolitan range of the CMA's upcoming *Artistic Luxury: Fabergé, Tiffany, Lalique* often takes a curator far and wide, hunting objects and tracking down elusive lenders. Such was the case last year when I found myself in London on a mission to meet a mysterious collector who possesses an important platinum and diamond tiara by the celebrated jeweler Peter Carl Fabergé.


A Fabergé tiara from a private collection in the form of a traditional Russian headdress called a kokoshnik

Jewels by the House of Fabergé are some of the rarest creations, not many of them having survived the Russian Revolution intact. Most Fabergé jewels were stripped of their precious stones by fleeing aristocrats who later sold them to survive. Nevertheless, a few remarkable works did find their way into private hands, and I was therefore very keen to borrow at least one of two diadems that fit the scope of our exhibition. However, by the time of my trip, a tiara owned by an English duchess was not available as she needed to wear it at several upcoming state dinners.

Actually, it was the other tiara I really wanted because of its more traditional Russian kokoshnik form. The owner agreed to speak to me only if I would go with him to an undisclosed location. Filled with anticipation, I finally met this unassuming gentleman at an antiques fair. After a few pleasantries we went

together to a quiet hotel bar where he was not known, then sat alone while he described his fear of former Soviet operatives. He was convinced they were going to steal his collection on behalf of one of the new oligarchs now emerging in Russia who are intent on amassing vast collections of Fabergé. Of all the strange circumstances I had found myself in over the course of my career, this one was quickly becoming the most surreal.

The man had a raft of questions for me, of course, about shipping options and insurance, but he seemed already comfortable with the Cleveland Museum of Art because he loved Picasso and adored the CMA's *La Vie*. However, he still harbored a paranoia about seizure and theft if anyone ever found out his identity. I assured him, "Well, this is one of those situations when only the director, myself, and the registrar will ever know your identity."

After a few more questions, the tiara was promised to the exhibition. When I returned to my own hotel, I poured myself a stiff drink and wondered where this exhibition would take me next. Come see this dazzling Fabergé tiara and many other rarities in *Artistic Luxury: Fabergé, Tiffany, Lalique*, on view at the museum beginning October 19. 

Curator Stephen Harrison examines gallery plans in an undisclosed location.



The Sacred Page

An illuminated Gothic bible from France is a shining addition to the manuscript collection

Gothic Bible. Southern France, Toulouse(?), ca. 1275–1300. Bound illuminated manuscript in Latin; brown morocco binding; ink, tempera, and gold on vellum. 533 leaves, each 35.6 x 24.2 cm. John L. Severance Fund 2008.2

RIGHT: Initial I, Book of Genesis (Fols. iiiv–1r) This large Genesis initial “I” introduces the text *In principio creavit Deus caelum* . . . (“In the beginning God created heaven and earth”), the opening of the Old Testament. The illuminator shows great skill and intuition as he divides the page vertically between the two text columns. The initial features eight subsidiary scenes, seven set within roundels, showing the six days of Creation, Christ in Majesty, and the Crucifixion. Each scene is set against a gold ground. Above and below, marginal extenders emanate from the main initial inhabited by drolleries, those grotesque half-animal, half-human figures that become conspicuous in French manuscript painting from the 13th century onward.



The biblical text, or the “sacred page” as it was known, found essential use in many contexts during the Middle Ages—ecclesiastical, liturgical, academic, judicial, and secular. Often elaborately illustrated, bibles were highly prized possessions of churches, monasteries, cathedral schools, and universities. The rule of St. Benedict, for example, required that a bible be read aloud to monks during meals. The most fundamental textbook for medieval education, the bible’s pages were studied in schools of theology and canon law.

These texts were known as the Vulgate, the translations made by St. Jerome at the end of the fourth century from Hebrew and Greek into Latin. The Vulgate bible became the definitive and officially promulgated Latin version of the Bible of the Roman Church. Old Latin bibles of the Carolingian and Romanesque eras were usually large-format books produced in multiple volumes. Until the 13th century, the individual books of the bible often were produced separately and read in any order. Sometime during the second quarter of the 13th century, however, the text of the Latin bible was thoroughly revised and its books standardized. The effect was dramatic. For the first time, the bible was produced as a single volume with an officially sanctioned sequence to its books and chapters.

Until now, the lack of a complete manuscript bible from the Middle Ages had been conspicuous in the CMA collection. The museum recently acquired a French manuscript bible, probably from the diocese of Toulouse and dating to about 1275–1300—the very moment of this radical transformation in the bible’s physical appearance. It is an exceptional example of a Gothic Vulgate bible in quarto format (14 x 9.5 inches), complete with its original 533 folios and profusely illuminated.

In Paris at the beginning of the 13th century, the order and names of the biblical books were standardized and the prologues assigned to St. Jerome inserted. The text was written in two columns of dense script, and divided and marked by small initials, allowing all parts of Scripture to be encompassed in a single volume. Chapter headings in the upper margins appeared in alternating blue and red letters. These new Gothic bibles appealed to scholars, clerics, and the mendicant orders. Students could now have at their disposal all of the books of the bible in standard arrangement and within a single volume. The larger, less portable quarto size of the museum’s bible suggests its use on a small lectern. Small octavo versions, identically copied and illustrated but on sheer vellum and in microscopic script, were best-sellers.

Our newly acquired bible is profusely illustrated with more than 150 decorated initials, including elaborate full-page initials at the beginning of the Old and New Testaments, with decoration and initials of varying sizes used to indicate the relative importance of various parts of the text.

The historiated storytelling initial emerged in medieval books as an accentuated or emphasized first letter of script. Its function was basically utilitarian: to provide a marker for the reader’s eye. In an era when books contained no page numbers, they made a particular text easier to find, while enhancing a manuscript visually by providing a look of great luxury.

The complex Genesis initial in our manuscript closely resembles decoration in the *Cardaillac Bible* (Stuttgart, Württembergische Staatsbibliothek, Cod. 2–8), produced in Toulouse in the late 13th century, and this, together with similarities of format and palette, suggests Toulouse as the probable source. Given the prominence of the University of Toulouse (established in 1229), it is likely that our bible was used in an academic context. The museum’s new bible is written in a handsome rounded, almost Italianate script, paralleled in a number of manuscripts from Toulouse and Languedoc. It would not be impossible that our scribe was Italian, or perhaps a Frenchman who had trained in Italy. An important stop on the pilgrimage and trade routes from northern Italy to Spain, Toulouse would have known Italian merchants, scholars, and clerics.

Though apparently deriving from a scriptorium in Toulouse, our bible clearly looks to Paris. It follows the standard Paris order of the biblical books, which evolved from the sequence in which they were taught in the Paris schools, with chapter numbers in the text columns and running headings.

Complete illuminated Gothic bibles in quarto size are rarely found in today’s market. This one, exceptional in condition and quality, is undoubtedly among the finest that have appeared during the past several decades, and is a worthy addition to the museum’s already notable manuscript collection. ■

Decorated Initial with Drollerie, Book of Esther (Fol. 199r). Drolleries originated in France, but their function is obscure. Often comical in nature, they typically do not relate to the text.



*Initial L, Book of Matthew (Fol. 391v). Introducing the New Testament, this massive initial “L” opens the Book of Matthew with the words *Liber generationis Iesu Christi* . . . (“The book of the generation of Jesus Christ, the son of David . . .”). The compartments within the initial collectively form a “Tree of Jesse,” which visually illustrates the lineage of Jesus through Mary to David and his father, Jesse.*

To Learn More
Branner, Robert. *Manuscript Painting in Paris during the Reign of Saint Louis*. Berkeley: University of California Press, 1977.

Gameson, Richard, ed. *The Early Medieval Bible: Its Production, Decoration and Use*. Cambridge: Cambridge University Press, 1994.

Smalley, Beryl. *The Study of the Bible in the Middle Ages*. Notre Dame, Ind.: University of Notre Dame Press, 1978.

Art Is Back

After three years of intensive renovation, the museum is once again a museum—with much more to come

Thick clouds alternate with bright sunshine the morning of June 29, 2008. Three years ago, a person moving through the galleries of the Cleveland Museum of Art's 1916 building might not have noticed the changing skies because many of the building's original skylights had been blocked by subsequent construction above the ceilings. But today, as director Timothy Rub and architect Rafael Viñoly walk through the renovated galleries toward the south entrance to begin a ribbon-cutting ceremony, they look up and marvel at the changing light and how it brings the works of art to life.

This was a central idea of Viñoly's renovation and expansion design: to take cues from the original building about how architecture and light and curatorial insight could come together to create a richer experience of art. Reconnecting the museum's interior to its surrounding landscape would do wonderful things—not only for the experience of people in the building, but for the collections as well. The architect is clearly pleased. "I think it's spectacular, without even talking about the building," he says. "I am amazed by the quality of the setup, the design of the galleries, the response of the community, and how the whole thing is building on the work of the curators. You have the same collection, but it is almost like you haven't really seen it before. It really is a remarkable achievement."

In later words to the assembled crowd outside, he elaborates: "Let me just say that my first impression on being here today is a kind of pride that is not really architectural, not so much about how wonderful the collection looks—and it does—not even aesthetic, really. It was ethical. I feel enormous pride in what you, the citizens, have demonstrated in having gone as far as you have already, because this affirms a commitment to Cleveland and to the future you will all have here. This is an extraordinary museum, and Cleveland is an extraordinary place with many extraordinary people. All of us are now in the story of bringing Cleveland back as a world-class city." He looks over his shoulder at the gleaming white façade and then gestures out over the Fine Arts Garden. "We have to remember that the foundation of the design is the treasures you had before any of us got here: this incredible landscape and this jewel of a collection."

If the combination of understanding the value of what has been here for generations and envisioning what the museum could be in the future is the basis of Viñoly's design, it is also a common theme heard among the more than 2,000 people visit-



Families enjoy Art Cart in the Armor Court on June 29.

Director Timothy Rub and architect Rafael Viñoly chat before the June 29 opening ceremony.



ing the museum this Sunday. Many linger in the glass walkway that connects the new east wing to the original building, pointing out surrounding features and talking about what it will all be like when the whole project is done.

Three juniors from the design and architecture program at nearby John Hay High School (a partnership with the museum that started two years ago) assist in the festivities. Akeesha Biddings looks ahead to spending more time at the museum. “We’ve been here just a couple of times—it wasn’t practical to come more than that since the museum was closed—but next year I think we’ll visit a lot more. Compared to reading books or looking at slides, you can really see how the artist did something.”

Her classmate Chris Hill agrees. “I used to come here before they started the construction, and now it’s great to be able to come over here from school. For students it’s important to see all these different things in person.”

“It’s one of the good things about Cleveland,” says Sharia Frutes, also of John Hay, “and I’m glad my school has this partnership so we can work with the museum. And I think it’s important for Cleveland in the future because it’s a great place for bringing all different kinds of people together.”

Debra Lee Meese of Cleveland Heights walked to the museum with her family. “We wanted to really experience it properly,” she laughs, “so we got up this morning and walked down from Cleveland Heights, crossed Euclid by Severance Hall so we could see the building across the water. The big ‘OPEN’ banner looked great. Then we walked along the side of the lagoon, came up the terrace past the fountain, and climbed the steps. Stepping inside into the rotunda, I guess there’s only one word to describe it: Grand.” She looks up as clouds move and soft light brightens the circular skylight. “Just grand.” ☞



Highlights Tours

Old Friends in New Spaces

Daily at 1:30 in the renovated 1916 building.

Lecture Courses

A survey of the visual arts featuring works from the CMA collection and temporary exhibitions. Please register at least three days prior to the beginning of class (cancelled if insufficient registration).

Artistic Luxury: Fabergé, Tiffany, Lalique

This series introduces the three greatest jewelry and luxury goods designers at the turn of the 19th century whose creations came together at the 1900 world's fair in Paris. Complements the October exhibition.

4 Wednesdays, October 22–November 12, 10:30–11:30

\$70, CMA members \$56. Individual lectures \$25, CMA members \$18

Oct. 22 *1900 Paris World's Fair*

Oct. 29 *Peter Carl Fabergé*

Nov. 5 *Louis Comfort Tiffany*

Nov. 12 *René Lalique*

All-Day Exhibition Program

A Day of Luxury

Enjoy lectures and tours that complement the exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*.

All-day seminar, Friday, October 31, 10:00–4:30; repeated on Saturday, November 8.

\$135, CMA members \$100. Fee includes lunch and parking.

10:00 Welcome and coffee

10:30 Lecture: *Introduction to "Artistic Luxury: Fabergé, Tiffany, Lalique"*

11:30 Audio tour: *Artistic Luxury: Fabergé, Tiffany, Lalique*

12:30 Lunch

2:15 Lecture: *The House of Fabergé*

3:45 Lecture and tour: *The Gem Collection at the Cleveland Museum of Natural History*

Art and Fiction Book Club

The Glitter and the Gold, by Consuelo Vanderbilt Balsan

Wednesdays, October 1–15, 1:30–2:45

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's Ingalls Library and the education division. \$45, CMA members \$35.

The John and Helen Collis Lecture

Sunday, October 5, 2:00, Gallery 101

Greek Bronze Statuary: The Birth of the Classical Style. Dr. Carol C. Mattusch, Mathy Professor of Art History, George Mason University

Join us for this wonderful annual lecture, which this year focuses on rare and beautiful examples of Greek figural bronzes.

Art in Focus Talks

Wednesdays, October 1–

November 19, 1:30

Free 30-minute talks on a single work of art or theme in the newly opened permanent galleries. Meet in the lower education lobby.

Coffee with a Curator

Wednesdays, 10:30–12:00

Session I: September 17–October 8
Session II: October 15–November 5

Join us for coffee and conversation with University Circle's brightest curators. Over the course of four weeks, you will have the opportunity to view collections, visit labs, and chat with curators from the Cleveland Museum of Art, Botanical Garden, Museum of Natural History, and Western Reserve Historical Society. Offered through Cuyahoga Community College. Call 216–987–3075 for information and registration. \$50 per session; limit 25.

Art to Go

Let your class see and touch amazing works of art up to 4,000 years old! Museum staff and trained volunteers visit classrooms, libraries, and community centers to teach students and adults using objects from the Education Collection. Lessons are designed to connect to school curricula with relevance to state standards. Interactive presentations appeal to multiple learning styles. A list of topics, pre-visit materials, and registration information is available on our web site; click on "Educational Programs" and "For Schools and Teachers." An online calendar lists availability. Presentations are 40–50 minutes long and scheduled Monday–Friday, 9:30–2:00. Multiple presentations can be scheduled in one day. Contact Alicia Hudson Garr for more information, 216–707–2163, or call Alice Barfoot to schedule at 216–707–2459.

Class Registration: 216–421–7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Talks to Go

Building for the Future

Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$350 million renovation and expansion, and previews what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216–707–2458.

Educators Academy

Teacher Wednesday

Wednesday, October 22, 5:30–8:30
Explore *Artistic Luxury: Fabergé, Tiffany, Lalique* to connect museum experiences with your curriculum.

School Tours

Welcome back, teachers and students! School tours for our newly reopened permanent collection in the renovated 1916 building begin in October 2008. Our docent-led tours introduce students to art as integral to the human experience. Free; first-come, first-served. Complete the registration form on the web site or direct inquiries to Alice Barfoot at abarfoot@clevelandart.org or 216–707–2459.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216–707–2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.





Chalk Festival

The 19th annual Chalk Festival is Saturday, September 20, 11:00–5:00, and Sunday, September 21, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. Flyers are available in the lobby.

Chalk Your Own Pictures

Large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups are encouraged to pre-register by calling 216-707-2483 by Wednesday, September 17. Non-paid advance registrations will be held until 1:00 p.m. Sunday.

Chalk Workshop

Sunday, September 14, 2:00–4:30 or Wednesday, September 17, 6:00–8:30

Chalk Making and Street Painting. Preparatory workshop on chalk artistry. Make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483.

The I Madonnari Chalk Tradition

In 16th-century Italy artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals. With these street artists, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. Our festival brings this Renaissance tradition to Cleveland.

Volunteers

Interested parties should contact the volunteer office at 216-707-2593.

Community Arts Around Town

On Saturday and Sunday, September 20 and 21, the museum's Chalk Festival is a featured event on the Sparx Gallery Hop, a Downtown Cleveland Alliance program. Lolly the Trolley will link our festival, held on the museum's south side, with activities downtown, in Little Italy, Playhouse Square, Tremont, and Ohio City. From noon to 5:00, Saturday and Sunday at the Tremont Arts and Cultural Festival, Community Arts will present Hispanic chalk artists. See www.clevelandart.org for updated listings.

Art Classes

Art Classes for Children and Teens

Many of our galleries have re-opened! Each class visits the CMA permanent collection every week and sees the special exhibition. Students can experiment with unusual materials.

Fall Classes

6 Saturdays, October 18–November 22. Most are offered morning and afternoon, 10:00–11:30 or 1:00–2:30.

Art for Parent and Child (age 3), mornings only

Four hands are always better than two! Parents and children work together to create images and objects inspired by the museum's collection.

More Mini-Masters (ages 4–5)

Exploration, invention, and discovery are encouraged as younger children talk about art, and then work with a variety of materials. Students sharpen small motor and observational skills while having fun.

Shapes and Colors (ages 5–6)

Artists teach us how to use shapes and colors to create art. Young students try color-mixing experiments with paint and pastels. They create shapes from paper, cardboard, and clay.

By Wing or by Paw (ages 6–8)

Come visit our galleries and use your paws to make projects that can soar in the air, roar in the jungle, or skip the path of your imagination.

Learn How to Draw (ages 8–10)

Students learn to look carefully while practicing techniques of shading, line, shape, and texture. A little cartooning is included, too.

From Pencil to Plaster (ages 10–12)

Using art in our newly reopened 1916 galleries for inspiration, students experiment with drawing techniques, explore pattern and color through printmaking, and learn how to make simple cast sculptures.

Teen Drawing Workshop (ages 13–17), afternoons only

Sharpen drawing skills with pencil, charcoal, and pen and ink. Experiment with printmaking as well.

Claymation (ages 10 and up), mornings only

Learn how to create characters from armatures and artist's clay and design background sets. Then use our editing equipment to produce stop-action animation. Special fee: \$150, CMA members \$125; supplies included. Bring your own digital camera. Limit 10. Advanced assignments for previous students.

Registration and Fees

CMA member registration begins on September 6, nonmembers on September 20. \$72 or \$60 for Family-level members for most classes. Art for Parent and Child class \$85, CMA members \$72 (limited to 12 children and 12 adults).

SAVE THE DATES FOR WINTER SESSION!

6 Saturdays, January 10–February 14, morning or afternoon.

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Scholarships

Some scholarships for these classes are supported in part by the following endowment funds: Valentine Bickerman Scholarship Fund, Lydia May Ames, Robert Blank Art Scholarship Fund, Netta Faris, Gilpin Scholarship Fund of Karamu House, Rufus M. Ullman, Mary H. White. With additional support through a grant from the Laub Foundation.





Families Learning Together

Luxurious Creations

2 Sundays, November 2 and 9,
2:00–3:30

Whether you are 5 or 105, enjoy learning about art in the museum by making art in a variety of media. This two-session class provides a deeper level of understanding of the *Artistic Luxury* exhibition through gallery visits, discussion, and hands-on learning. A different project each week focuses on the fantastic, lavish creations of Fabergé, Tiffany, and Lalique. \$20 per person for the series. All children must be accompanied by an adult. Limit 20; advance registration required. Materials and a brief visit to the exhibition included.

Jewelry making for Teens

Get Wired!

2 Sundays, November 2 and 9,
2:00–3:30

Learn how to use basic tools and techniques such as wire wrapping, chain making, and beadwork to create your own fun and unusual pin, necklace, bracelet, or earrings. \$40. Open to ages 12–18. Limit 12; advance registration required.

Adult Studio Classes

Learn from professional artists in small classes that ensure individual attention.

For course descriptions, visit www.clevelandart.org. Class fees vary by the number of sessions: typically 10-week classes are \$225, CMA members \$180; 8-week classes \$180, members \$144; 6-week classes \$135, members \$108. Supplies and model fees are extra. Most classes are held at the museum, some at the Community Arts Studio, 1843 Columbus Road in the Cleveland Flats. Please register at least three days prior to the beginning of class to avoid cancellation due to insufficient registration.

Introduction to Painting

10 Tuesdays, September 16–November 18, 10:00–12:30. Kate Hoffmeyer, instructor. \$225, CMA members \$180.

Drawing from Life

12 Wednesdays, September 17–December 10 (no class on November 26), 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$264, CMA members \$216; supplies \$60 for first-time students, \$20 model fee.

Class Registration: 216–421–7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Advanced Watercolor

10 Wednesdays, September 17–November 19, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Drawing

10 Wednesdays, September 17–November 19, 1:00–3:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Watercolor in the Evening

10 Wednesdays, September 17–November 19, 6:00–8:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Beginning Watercolor

10 Thursdays, September 18–November 20, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Composition in Oil

12 Fridays, September 19–December 12 (no class on November 28), 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$264, CMA members \$216; supplies \$60 for first-time students, \$20 modeling fee.

Chinese Brush Painting

8 Tuesdays, September 23–November 25 (no class on October 7 and 14), 1:00–3:30. Mitzi Lai, instructor. \$180, CMA members \$144.

VIVA! & Gala Around Town

Witness the World

"Superb soloists and ensembles in local venues"—*Plain Dealer*

The 2008–09 season brings to town a score of international luminaries. Witness the world's magnificent sounds and colors as we pay tribute to our city of Cleveland—the home of marvelous churches, architectural sites, and concert halls. Save up to 20% by subscribing now. Single tickets available for members August 26. For tickets, call 1-888-CMA-0033 or visit clevelandart.org/viva. Programs subject to change.

Lura: The Music of Cape Verde

Saturday, October 18, 7:30, Cleveland Museum of Natural History (CMNH)

"The most dynamic performer in World Music today"—*The Times* (London)

Lura brings the lilting Afro-Latin rhythms of the Cape Verde Islands, made famous by Cesaria Evora, to new and familiar audiences. \$34, CMA members \$32.

David Krakauer and Klezmer Madness!

Saturday, November 1, 7:30, CMNH

"A treasure, not to be missed"—*New York Times*

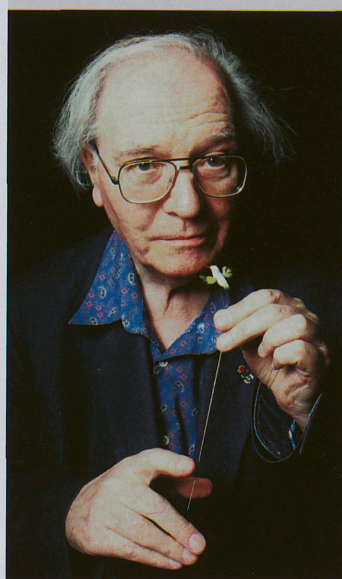
As the foremost musician of the vital new wave of klezmer, David Krakauer hurls klezmer music into a new creative era still firmly rooted in Jewish tradition. \$34, CMA members \$32.

Artistic Luxury: Music of Opulence and Decadence around 1900

With Antonio Pompa-Baldi, piano

Wednesday, November 12, 7:30, Reinberger Chamber Hall at Severance Hall

Celebrated pianist Antonio Pompa-Baldi and special guests present a gorgeous program of late Romantic works with a tinge of decadence and a glimpse of early modernism. Presented in conjunction with the exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*. \$34, CMA members \$32.



Olivier Messiaen

Messiaen Centenary

"The greatest religious composer since Bach"—*The New Yorker*

December 2008 marks 100 years since the birth of the great French composer Olivier Messiaen, whose large body of work is music of enormous power and spirit, worthy of consideration in its multifaceted splendor. The CMA joins the world in a centenary celebration of this musical titan, whose catalogue both built on the traditions of Western composition and expanded them.

"Vingt Regards sur l'Enfant-Jesus" Christopher Taylor, piano

Wednesday, December 10, 7:30, Old Stone Church

"A pianist of awesome intelligence"—*New York Times*

Taylor performs from memory the massive "Vingt Regards sur l'Enfant-Jesus" ("Twenty Ways of Looking at the Infant Jesus"). At over two hours in length, the piece's ravishing colors and structures are a portal to the divine. \$29, CMA members \$27.

"Des Canyons aux Etoiles" Oberlin Contemporary Music Ensemble

Saturday, December 13, 7:30, Pilgrim Congregational Church

"Exhilarating"—*New York Times*

The Oberlin Contemporary Music Ensemble, conducted by Tim Weiss, performs "Des Canyons aux Etoiles" ("From the Canyons to the Stars"), an evening-length tone poem in three parts. \$29, CMA members \$27.

"La Nativité du Seigneur"

Karel Paukert, organ

Sunday, January 4, 2:00, St. Paul's Episcopal Church

"Messiaen's first great cycle for the instrument to which he devoted more than six decades of his life's work"—*New York Times*

Former CMA musical arts curator Karel Paukert returns to our concert series with his offering of "La Nativité du Seigneur" ("The Nativity of Our Lord") for organ, the composer's primary instrument. Free, tickets required.

Calder Quartet

Wednesday, November 19, 7:30, Plymouth Church of Shaker Heights, UCC

"The Calder's sound is American—big, bold, firm, clean"—*Los Angeles Times*

With broad command of the beloved repertoire, boundless curiosity for new works, the former Graduate Resident Quartet of the Juilliard School leads the new generation of classical players. \$29, CMA members \$27.

Bernarda Fink

Sunday, January 11, 7:30, Reinberger Chamber Hall at Severance Hall

"No less than one of the world's best singers"—*New York Sun*

Argentine mezzo-soprano Bernarda Fink, born to Slovenian parents in Buenos Aires, returns to Cleveland for her recital debut in a program of works by Franz Schubert and Antonín Dvořák. \$34, CMA members \$32.

These programs made possible in part by The Ernest L. and Louise M. Gartner Fund
The P.J. McMyler Musical Endowment Fund
The Anton and Rose Zverina Music Fund



Everything Cleveland

THE *Musart* SOCIETY



Maureen Fleming

SPECIAL ADD-ON CONCERT**Merce Cunningham Dance**

Saturday, January 31, 8:00, PlayhouseSquare

"American dance currently has no finer or more constantly rewarding export" —*New York Times*

Merce Cunningham (b. 1919), one of the most important modern dancers of this century, is widely recognized as the greatest living choreographer. This seminal dance company performs *Second Hand*, Cunningham's much-lauded 1970 work, along with more recent works. \$60–\$25. Co-presented with DanceCleveland.

Matthias Ziegler and Rolf Lislevand With Arianna Savall

Friday, February 6, 7:30, Pilgrim Congregational Church

"A fresh, 21st-century sound" —NPR

Masters of early music who are unafraid of the new, Norwegian lute player Rolf Lislevand and Swiss flutist Matthias Ziegler explore remarkable interpretations of the *Tratado de Glosas* by 16th-century Spanish composer Diego Ortiz. They are joined by harpist and singer Arianna Savall. \$29, CMA members \$27.

"Passio" by Arvo Pärt Soloists of the Trinity Choir of New York City, with the Oberlin Choir Owen Burdick, conductor

Wednesday, February 25, 7:30, Shrine Church of St. Stanislaus

"If great art can be made without a conspicuous display of ego, this is it" —*New York Times*

From the composer of the most profound and austere gorgeous vocal music of our time comes a setting of the Passion According to St. John. Estonian minimalist Arvo Pärt is the singular voice of modern sacred music, and the Lenten season begins with this Ash Wednesday performance. \$34, CMA members \$32.

Maureen Fleming Dance

Saturday, February 28, 7:30, PlayhouseSquare

"Wondrous choreographic metamorphoses" —*New York Times*

Fleming invents exquisite movement poetry, sculpting her body into nearly unbelievable, shatteringly beautiful shapes. This performance contains partial nudity. \$41, CMA members \$39.

ASWAT: The Golden Age of Arab Music

Sunday, March 8, 7:30, PlayhouseSquare

Simon Shaheen, one of today's leading Arab composers and multi-instrumentalists, leads a traditional 15-piece Arab orchestra and a cast of leading singers from the Arab world in "Aswat" ("Voices"). \$41, CMA members \$39.

Pieter Wispelwey, cello

Wednesday, March 11, 7:30, Mixon Hall, Cleveland Institute of Music

"An outstanding cellist and a really wonderful musician" —*Gramophone*

In his Cleveland debut, the Dutch cellist Pieter Wispelwey presents a bold program of Beethoven's complete sonatas and variations. With Lois Shapiro, piano. \$41, CMA members \$39.

Alarm Will Sound

Saturday, March 21, 7:30, CMNH

"The future of classical music—or let's hope so" —*New York Times*

Alarm Will Sound's 1969 is a music-theater event that tells the stories of artists such as Stravinsky, Copland, Shostakovich, Hendrix, Lennon, Reich, Glass, Cardew, and Bernstein, and their relation to the historical events of the time. \$34, CMA members \$32.

Lo Còr de la Plana

Sunday, March 29, 7:30, CMNH

"Striking, robust and intricate . . . with just those voices and percussion, they did remarkable things" —*New York Times*

The French local ensemble Lo Còr de la Plana is a gritty romp, matching six male a-cappella voices with the stomping, clapping beat of a variety of hand drums. \$34, CMA members \$32.

**Krystian Zimerman**

Friday, April 3, 7:30, PlayhouseSquare

"Exquisite . . . jaw-droppingly virtuosic playing. . . Zimerman masters everything" —*Los Angeles Times*

One of the most revered pianists of our time appears in his Cleveland recital debut—a rare and thrilling treat. \$41, CMA members \$39.

Mariza: The Fado of Portugal

Friday, April 10, 7:30, PlayhouseSquare

"One of the world's great divas" —*The Times* (London)

Mariza has taken Europe by storm, with sell-out performances at Queen Elizabeth Hall in London and Théâtre de La Ville in Paris. In her last U.S. tour she sold out her Carnegie Hall performance to a very enthusiastic crowd. This is one concert you cannot miss! \$41, CMA members \$39.

Basil Twist's "Dogugaeshi"

Thursday, April 30 and Friday, May 1, 7:30; Saturday, May 2 and Sunday, May 3, 3:00 and 7:30, Brooks Theatre, Cleveland Play House

"A gorgeous cavorting dance . . . it will come to you as far as you let it in" —*New York Times*

Master puppeteer Basil Twist unfolds an intimate, abstract, contemporary journey of images and emotions influenced by the rarefied tradition of Japanese *dogugaeshi*. Accompanied by master musician Yumiko Tanaka, the production also features outstanding video projection, lighting, and sound design. Not suitable for children under 12. \$41, CMA members \$39. Co-presented with the Cleveland Play House's FusionFest.

Karbido's "The Table"**A Piece for Four Men and a Table**

Saturday, May 16, 7:30, Baxter Theatre, Cleveland Play House

"An electrifying acoustic journey around the globe . . . superb" —*The Independent* (London)

The hit of the Edinburgh Festival in 2007, this brilliantly conceived piece of music is a tour de force. Using sticks, bows, knives, hands, and a mixing desk, the Polish ensemble Karbido plays a specially made wooden table with exceptional acoustic properties. \$34, CMA members \$32. Co-presented with the Cleveland Play House's FusionFest.

Goran Bregovic: The Wedding and Funeral Orchestra

Monday, June 15, 7:30, PlayhouseSquare

"Bregovic creates the most breathtaking music on this continent . . . intense, vigorous, colorful, passionate, exotic, fascinating" —*El Pais* (Madrid)

The musical icon of the Balkans is joined by his 40-piece Wedding and Funeral Orchestra, featuring a Serbian gypsy band, 12-piece string ensemble, 15-man choir, and three Bulgarian singers. A theatrical tour de force! \$45, CMA members \$43.

Promotional support comes from WVIZ 90.3FM Ideastream and 107.3 The Wave



Tosca

Playing to the Rafters: Opera on Film

Live HD transmissions of Metropolitan Opera performances have lured opera buffs to movie theaters in big numbers. But these beamed-in operas are still stage productions that can't match the size and scope of opera performances conceived and realized for the cinema. Five classic filmed operas show this month. Each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

The Magic Flute

Friday, September 5, 6:30

Sunday, September 7, 1:30

Directed by Ingmar Bergman, with Håkan Hagegård. In one of Bergman's wittiest and most charming films, a prince sets forth to rescue a princess from a seemingly sinister high priest. The Masonic moralizing in Mozart's mystical fairytale opera (here sung in Swedish) is leavened by love songs and low comedy. (Sweden, 1975, color, subtitles, 35mm, 135 min.)

Tosca

Wednesday, September 10, 6:30

Directed by Benoit Jacquot, with Angela Gheorghiu, Roberto Alagna, and Ruggero Raimondi. In Puccini's popular melodrama, a corrupt baron schemes to compromise a singer who loves a painter. (Italy/France/Britain/Germany,

2001, color/b&w, subtitles, 35mm, 126 min.)

La Traviata

Friday, September 12, 6:45

Sunday, September 14, 1:30

Directed by Franco Zeffirelli, with Teresa Stratas and Plácido Domingo. This sumptuous version of Verdi's romantic tragedy about a consumptive, self-sacrificing 19th-century French courtesan is one of the most intoxicating of all opera films. Based on Alexandre Dumas' *The Lady of the Camellias*, a.k.a. *Camille*. (Italy, 1983, color, subtitles, 35mm, 109 min.)

Moses and Aaron

Wednesday, September 17, 7:00

Directed by Jean-Marie Straub and Danièle Huillet. This minimalist, mesmerizing version of Arnold Schönberg's biblical opera was shot in a Roman amphitheater in Italy using direct sound. (Austria/France/West Germany/Italy, 1975, color, subtitles, 16mm, 107 min.)

The Pirates of Penzance

Friday, September 26, 6:45

Sunday, September 28, 1:30

Directed by Wilford Leach, with Kevin Kline, Angela Lansbury, and Linda Ronstadt. Gilbert & Sullivan's comic operetta about a band of pirates and a bevy of beauties is given spirited treatment in this movie version of Joseph Papp's acclaimed Broadway production. (Britain/USA, 1983, color, 35mm, 112 min.)



The Magic Flute



J'accuse

Abel Gance: Two Silent Epics

Abel Gance (1889–1981), the Promethean French filmmaker best known for his 1928 spectacle *Napoléon*, made two other equally innovative and influential epics during the silent era, *J'accuse* (1919) and *La Roue* (1923). But these two movies have been much harder to see than *Napoléon*; for decades they existed in multiple versions of varying lengths, most without English intertitles. Now Lobster Films Studios in Paris (working with U.S. DVD label Flicker Alley, Film Preservation Associates, the Netherlands Filmmuseum, and other international film archives) has assembled the most complete versions yet of both epics—digital restorations with English translations and new symphonic scores composed by Robert Israel. Both receive their Cleveland theatrical premiere this month.

J'accuse (I Accuse)

Friday, September 19, 6:15

Wednesday, September 24, 6:15

Directed by Abel Gance. Abel Gance's first super-production is a galvanizing anti-war drama that was partially shot during actual WWI battles. It follows the fates of two Frenchmen who love the same woman until both are sent off to war. Gance remade the movie as a talkie in 1938, but to lesser effect. (France, 1919, b&w, silent with

English subtitles and recorded music, DVD, 150 min.) Admission \$8, CMA members, seniors 65 & over, and students \$6. No passes or Panorama vouchers.

La Roue (The Wheel)

Sunday, September 21, 12:00 noon

Directed by Abel Gance. Jean Cocteau declared that "there is



La Roue

cinema before and after *La Roue* as there is painting before and after Picasso." Almost four-and-a-half hours long, with rapid cutting and thrilling sequences shot along train tracks high in the French Alps, this electrifying epic tells of a beautiful young woman who is loved by both the old railway engineer who adopted her when she was a child and the engineer's son, whom she thinks is her brother. (France, 1923, b&w, silent with English intertitles and recorded music, DVD, 263 min.) Special admission \$10, CMA members, seniors 65 & over, and students \$8. No passes or Panorama vouchers.

Fine Print Fair

The 24th Annual Fine Print Fair, Cleveland's largest and most comprehensive exhibition of fine prints, benefits the Department of Prints at the Cleveland Museum of Art. Sponsored by the Print Club of Cleveland with additional support from Key Private Bank, the fair takes place at Corporate College, 4400 Richmond Road at I-271, Warrensville Heights.

Print Fair

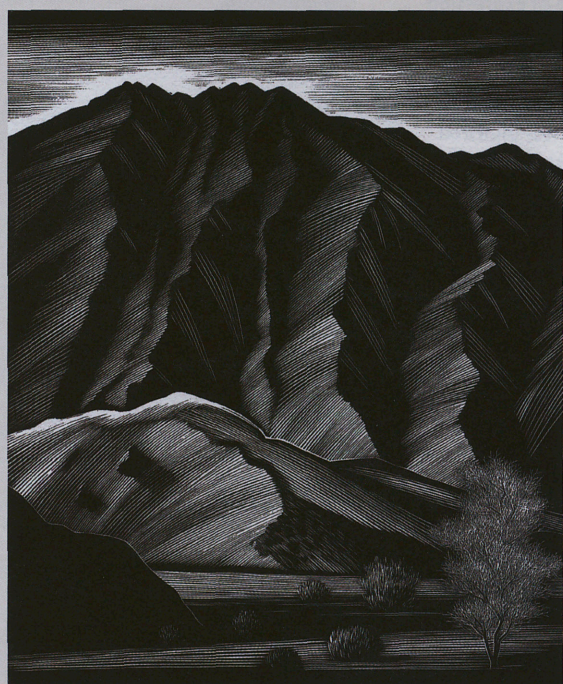
Saturday, September 27, 10:00–5:00
Sunday, September 28, 11:00–4:00

Tickets \$10, \$5 for students with ID; covers entrance to the fair both Saturday and Sunday. Hourly door prizes. Java City café open. Performances by Tri-C Jazz Fest musicians.

Curatorial Talk

Saturday, September 27, 11:00

Dr. Jane Glaubinger, curator of prints at the Cleveland Museum of Art, lectures on *Prints: The Multiple as Original*. Free and open to the public.



Paul Landacre, *Smoke Tree*. Wood engraving, 1953.
Courtesy of The Annex Galleries

Opening Night Preview

Friday, September 26, 5:30–8:30

A Prints of a Party

Enjoy hors d'oeuvres catered by Sammy's, a cash bar, free parking, and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Saturday. \$85, \$90 after September 16; includes readmission to the fair throughout the weekend. For reservations, call 216-707-2579 by September 19.

Breakfast and Lecture

Sunday, September 28, 9:30

Continental breakfast with the dealers and 10:15 lecture, *Charming and Challenging: Photography at the Akron Art Museum*, with Barbara Tannenbaum, Director of Curatorial Affairs, Akron Art Museum. Call 216-707-2579 by September 19 for reservations. Cost of the breakfast and talk is \$15.



Raffle print: Daniel Kelly, *Fish Out of Water*, 2007. Color woodcut with hand-coloring, 43 x 34 in., valued at \$5,000. Donated by The Verne Collection, Cleveland.

Dealers

The Annex Galleries

Santa Rosa, CA. American prints
1900–1950

Armstrong Fine Art

Chicago, IL. 19th/21st-century
French prints and drawings

Eric G. Carlson

New York, NY. 19th-century French
prints and drawings

Childs Gallery

Boston, MA. American and Euro-
pean prints and drawings

Dolan/Maxwell

Philadelphia, PA. Contemporary
American and European prints and
drawings

C & J Goodfriend

New York, NY. Old Master/20th-
century representational prints and
drawings

Conrad Graeber

Riderwood, MD. American,
European, and Japanese prints and
drawings

The Halsted Gallery

Bloomfield Hills, MI. Photographs

Signet Arts

St. Louis, MO. Contemporary
prints

Tamarind Institute

Albuquerque, NM. Contemporary
prints, print publisher

Tandam Press

Madison, WI. Contemporary
prints, print publisher

VanDeb Editions

New York, NM. Print publisher

The Verne Collection

Cleveland, OH. Ukiyo-e and con-
temporary Japanese prints

Zygot Press

Cleveland, OH. Print publisher



James A. M. Whistler, *The Riva, No. 2*, lithograph, 1880.
Courtesy Childs Gallery

What to Expect

Original 1916 south building main floor is open. Enter via the south steps through October or by following the Art Detour from the north lobby and parking garage.

Café and store are now in north lobby area

On August 1, the museum café moved to the old special exhibition space, to the left as one enters the north lobby. The store is in a temporary site just beyond the information desk. The building project model is in the Breuer lobby.

Next big milestone

East wing special exhibition space opens October 19 with *Artistic Luxury: Fabergé, Tiffany, Lalique*.



Parking

All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the Breuer building).

ABOVE: Visitors and adult studio art class participants intermingle in the Italian baroque court.

C. Griffith Mann Appointed Chief Curator

A medieval art historian noted for skill in organizing exhibitions and expanding access to museum collections, Dr. C. Griffith Mann has been named chief curator of the museum. Mann was an education intern at the museum in the early 1990s. "I am thrilled to return to the Cleveland Museum of Art during this time of transformation," said Mann. "For an art scholar and educator at heart, this is an invigorating responsibility and I look forward to working closely with a talented professional staff." Mann will oversee 11 curatorial departments. He brings more than 17 years of museum experience, most recently as director of the curatorial division at the Walters Art Museum in Baltimore, where he served for nine years.

New Volunteers Needed Weekends and Evenings

With the reopening of the 1916 galleries, we need volunteers who can welcome visitors as a member of our desk corps. You must have a genuine interest in the museum and its programs, computer skills, and the ability to multitask and prioritize.

Your commitment is one four-hour shift per month and attendance at required update sessions before special exhibitions. We schedule two volunteers per shift, so you could arrange to work with a friend. Free parking is provided.

Call the volunteer office at 216-707-2593. Other volunteer opportunities are available.

Textile Art Alliance Programs

Clothing as a Form of Expression

Wednesday, September 10, 7:00, CMA Green Room

KSU fashion design teacher Linda Ohrn-McDaniel uses digitized free-motion embroidery, beading, and other surface techniques to create unique garments. In 2006 she co-designed the inaugural gown for Ohio's incoming First Lady, incorporating text about family and careers. Open to the public: TAA members free, nonmembers \$5. Join us at 5:00 for dinner with the artist. For reservations contact Sue Jones at 440-774-3671 or sjones@oberlin.net; space is limited.

Collection Visit: Japanese Art

Thursday, September 18, 6:30-8:30, Berea home

The Heusingers' eclectic collection of Japanese art includes woodblock prints, lacquerware, ceramics, sage-mono (objects that hang from the obi), paintings, sculpture, and textiles. Highlighted in the collection are porcelain pieces created by late-19th-century Imperial Household artists. Enjoy a finger-food dinner, wine, and beverages. TAA members \$30, nonmembers \$40 donation; reservations required. For information contact Charla Coatoam at 216-381-2383 or ccoatoam@yahoo.com.

Visit/Contact Info

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00-5:00
Wednesdays, Fridays
10:00-9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday-Friday 10:00-5:00
Wednesday until 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00

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\$ Admission fee R Reservation required T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
	1 Closed	2 Highlights Tour 1:30	3 Highlights Tour 1:30	4 Highlights Tour 1:30	5 Highlights Tour 1:30 Annual Meeting 6:00 Musart Society R Film 6:30 <i>The Magic Flute</i> \$ Gallery Concert 7:30 Musart Society	6 Registration Begins 10:00 Museum Art Classes (members) \$R Highlights Tour 1:30
7 Highlights Tour 1:30 Film 1:30 <i>The Magic Flute</i> \$	8 Closed	9 Highlights Tour 1:30	10 Highlights Tour 1:30 Film 6:30 <i>Tosca</i> \$	11 Highlights Tour 1:30	12 Highlights Tour 1:30 Film 6:45 <i>La Traviata</i> \$	13 Highlights Tour 1:30
14 Chalk Workshop 2:00–4:30 <i>Chalk Making and Street Painting</i> \$R Highlights Tour 1:30 Film 1:30 <i>La Traviata</i> \$	15 Closed	16 Adult Studio Begins 10:00–12:30 <i>Introduction to Painting</i> , Kate Hoffmeyer \$R Highlights Tour 1:30	17 Adult Studio Begins 9:30–12:00 <i>Advanced Watercolor</i> , Jesse Rhinehart \$R Adult Studio Begins 10:00–12:30 or 6:00–8:30 <i>Drawing from Life</i> , Susan Gray Bé \$R Adult Studio Begins 1:00–3:30 <i>Drawing</i> , Jesse Rhinehart \$R Highlights Tour 1:30 Chalk Workshop 6:00–8:30 <i>Chalk Making and Street Painting</i> (repeat) \$R Adult Studio Begins 6:00–8:30 <i>Watercolor in the Evening</i> , Jesse Rhinehart \$R Film 7:00 <i>Moses and Aaron</i> \$	18 Adult Studio Begins 9:30–12:00 <i>Beginning Watercolor</i> , Jesse Rhinehart \$R Highlights Tour 1:30	19 Adult Studios Begin 10:00–12:30 and 6:00–8:30 <i>Composition in Oil</i> , Susan Gray Bé \$R Highlights Tour 1:30 Film 6:15 <i>J'accuse</i> \$	20 Registration Begins 10:00 Museum Art Classes (public) \$R Chalk Festival 11:00–5:00 \$ (free to watch) Community Arts Event 12:00–5:00 at Lincoln Park. <i>Hispanic chalk artist</i> Highlights Tour 1:30
			<i>The Pirates of Penzance</i>			
21 Chalk Festival 12:00–5:00 \$ (free to watch) Community Arts Event 12:00–5:00 at Lincoln Park. <i>Hispanic chalk artist</i> Film 12:00 <i>La Roue</i> \$ Highlights Tour 1:30	22 Closed	23 Adult Studio Begins 1:00–3:30 <i>Chinese Brush Painting</i> , Mitzi Lai \$R Highlights Tour 1:30	24 Highlights Tour 1:30 Film 6:45 <i>J'accuse</i> \$	25 Highlights Tour 1:30	26 Highlights Tour 1:30 Film 6:45 <i>The Pirates of Penzance</i> \$ Fine Print Fair 5:30 Opening Night Preview	27 Fine Print Fair 10:00–5:00 Highlights Tour 1:30
28 Fine Print Fair 11:00–4:00 Highlights Tour 1:30 Film 1:30 <i>The Pirates of Penzance</i> \$ Members Annual Meeting 2:00	29 Closed	30 Highlights Tour 1:30				





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SEPTEMBER 2008